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poorer Porto Ricans are absolutely destitute of furniture, not even containing a bed, and under such conditions there would seem to be no incentive for applying their work.

The pottery of the island is graceful in shape, but undecorated.

This artistic sense, restricted as it is to the decoration of canes, seems a good beginning for the planting of Schools of Industrial Art in far off Porto Rico.

The exhibition of Commercial Design and Illustration at the School of Industrial Art, Broad and Pine streets, was but the beginning of a series of exhibitions under the management of the recently organized Alumni Association. The exhibition as a whole was very gratifying and a large number of former students and friends of the school enjoyed a private view on Monday, February 9th. There were forty exhibitors and the work was widely diversified, comprising book plates, book covers, fashions and various novel schemes for advertisement in general, head pieces and initial letters. There are at least sixty former students of the school engaged in this work.

Too much stress cannot be put upon the value of this work, coming as it does constantly before the general public. Good design and color cannot fail to exert a refining influence, and in time help to create, in America, an artistic atmosphere, the lack of which has always been so deeply deplored.

Among the contributors to this exhibition were:

M. Laurence Blumenthal.	William Nortenheim.
Thomas Booth.	Grace Hammond Nortenheim.
Robert K. Beck.	George Newman.
Edwin F. Bayha.	F. Olmstead.
Mary W. Bonsall.	Anna W. Parry.
Mira Y. Barlow.	Edwin Prittie.
W. Clement.	W. S. Rice.
R. W. Dawson.	Jennie Ricords.
John Galbraith.	Will Server.
Milton P. Herbert.	Oscar Smith.
Charles Henkels.	Edna Smith.
Charles Heergeist.	Frank Sauerwen.
Solomon Hess.	Sophie B. Steel.
Jean Hettrick.	F. B. Scott.
L. H. Henning.	Jean Snyder.
Isable M. Jacobs.	Edith Snyder.
Margaret P. Johnson.	Matilda Whitehall.
B. Frank Jarrett, Jr.	Lillian Whiteley.
Mary Vaughn Lachenmeyer.	Raymond Walters.
L. Leopold.	Elizabeth Yarnall.

A fund raised among students, teachers and employes of the school, in memory of Miss Frances L. Farrand, a faithful and beloved instructor, who died February 20, 1901, has been devoted to the purchase of a full-sized cast of Donatello's St. George, which has been placed in the lobby of the school, and a pedestal with a suitable inscription will be prepared for it.

An exhibition of the work of Mr. and Mrs. Nicola D'Ascenzo, consisting of decorative painting, designs and cartoons for stained glass, mural decorations and landscapes, was held under

the auspices of the Alumni Association of the School of Industrial Art of the Pennsylvania Museum at Broad and Pine streets, Philadelphia. The exhibition was open free to the public from March 30th, until April 18th inclusive.

On Monday evening, April 6th, at 8 o'clock, Mr. Charles Marquand Burns gave an informal talk on his recent visit to Sicily. Members were privileged to invite one guest.

A Pottery School

In the preceding number of the BULLETIN the establishment of a School of Pottery was advocated as a branch of Industrial Art which could be properly taken up at our school in connection with other work. Inquiries having been made by some of the friends of the school as to the aims and purposes of such a department it may be well here to outline the plan which those interested in the subject have in mind.

The main purpose of a School of Pottery would be to furnish instruction by competent teachers in the direction of original designing for pottery decoration, not in amateurish and more or less ephemeral china painting *over* the glaze, but in the more artistic and permanent *underglaze* work. Originality in decorative treatment must eventually result in the development of an entirely new art ware, the production of which, as in the cases of several educational potteries in this country already established, would gain for the school an international reputation and attract more attention from the public than any other branch of art which could be added to the practical courses which already exist.

At first, until the school should become firmly established, the work would be confined to the application of original ideas in decorative treatment to some of the standard bodies or wares, such as are now made at several potteries in this country. Later on new bodies would undoubtedly be developed which would make the product of the school still more distinctive and original. At the outset, however, experimenting in bodies and glazes should be avoided. Materials already at hand should be utilized, and the students encouraged to make the most of these before attempting to create new ones.

The pottery schools which have been established in other educational institutions have been eminently successful and have attracted, through their ceramic productions, widespread attention throughout this country and Europe. They not only furnish competent decorators for the best potteries but they enable their students to make a good living while studying by permitting them to sell their work. There is always a demand for good work of this character.

Those interested in the introduction of this branch at the School of Industrial Art have already formulated definite ideas for the development of a new product, such as is not made elsewhere, the artistic possibilities of which are practically unlimited.

In order to start this work a Guarantee Fund of \$3000 a year, for at least two years, is needed to meet the necessary expenses. This sum would cover the erection of a kiln, the payment of salaries of a competent instructor and a practical potter and defray the operating expenses of the work.

As no funds are now available for this purpose the establishment of a pottery department must depend upon the generosity of friends of the institution. It is much to be hoped that some public-spirited citizen will volunteer to furnish the necessary amount to commence this good work.